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# *The American* **MUSIC LOVER**

*The Record Connoisseur's Magazine*



NOVEMBER, 1943 • VOL. X, No. 3

*Edited by* **PETER HUGH REED**

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CHRISTMAS TIME IS MUSIC TIME... GIVE

**COLUMBIA**  **RECORDS**

# The American MUSIC LOVER

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## Editorial Notes

The possibility, mentioned here last month, of a recorded performance of *Pelléas and Mélisande* with Maggie Teyte has incited quite a bit of comment. Three correspondents have written about Irene Joachim, the *Mélisande* of the complete recording of Debussy's opera issued by La Voix de son Maître in Paris in May, 1942, of which we wrote at some length last month. It appears this lady has been in Paris for some time, but her origin, according to one writer, is not French. But let our friendly correspondent, James Palmer Wade of Nashville, Tennessee, speak: "The article in the October issue on *Pelléas and Mélisande* interested me a great deal. I am one of those waiting for the Maggie Teyte recording. Frankly, I do not want the opera by anyone else at all. Incidentally, I believe the right name of the tenor in the new recording is José Janson. This young artist has made quite a few recordings for Pathé; he has a middle-class tenor voice but an artistic manner of using it. As for Irene Joachim, she created one of the collector's rarities: the only available recording of one of Mozart's French chansonettes, *Dans un bois solitaire*. I am amazed that she is still singing in Paris, as I was told that Madeleine Grey, by personal permission of Hitler, was the only Jewess to sing there. But, of course, Joachim, like Erna

Berger, may not be Jewish. She has a stylish voice, and has been fairly active at the Opéra Comique in various roles."

Our third correspondent informs us that Irene Joachim is a niece of the late Joseph Joachim, the noted violinist. As we pointed out previously, the violinist was of Hungarian-Hebraic ancestry. Jansen is said to be a Belgian.

Thus we establish the identity of two artists apparently unknown to musicians of our acquaintance who were in Paris as late as 1939.

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Harry Futterman, whose unflagging interest in and adherence to a worthy cause has made it possible for many men in the Armed Forces to enjoy good music through the libraries distributed by the Armed Forces Master Records, Inc., writes that the record library Lt. Schonberg heard in the Shirley U.S.O. near Fort Devins was not one of the AFMR sets. "In the fall of 1941, the Boston Symphony Orchestra gave a concert in the Berkshires and turned the proceeds (about \$8000) over to the New England U.S.O.," says Mr. Futterman. The committee of the N.E.U.S.O. distributed libraries of Boston Symphony recordings, which were not the most ideal record libraries given to the Armed Forces. "We will not boast," says

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November, 1943

57

Mr. Futterman, "that we have a wider range of selections, or that our libraries are superior in repertory." Mr. Futterman laments the fact that the AFMR has received so little support from the millions of listeners throughout America. "Until Deems Taylor became interested in helping us," he says, "we had had little support from music lovers across country. The biggest single item of support was from the ASCAP-sponsored Rachmaninoff Memorial Concert; the next was from the WQXR Record Fund. For these we are indeed grateful, for had they not come last spring, we would have closed up shop altogether. This eventuality we faced with deep regret for we had gone far enough to be convinced that the music community at large had the chance of the generation to prove the values of great music. We did our best to get the message over. Great spirits such as Toscanini, Damrosch, Taylor, Heifetz, Swarthout, etc. responded. The mass of record collectors did not. Their contribution was trivial. We know the deficiencies of our libraries both in repertory and quantity better than anyone else; there is only one way to overcome this — an ever-increasing abundance of support."

We feel certain that, had times been different and records more plentiful, the mass of record collectors would have responded better; we have had definite assurance of this fact. Since the AFMR is a purely philanthropic organization simply acting as the distributor of record sets

to the Armed Forces, we suggest that any reader who wishes to contribute recordings to a worthy cause get in touch with Mr. Futterman; his address is 9 Rockefeller Plaza, Room 215, New York, N. Y.

As one who was active on the original committee of the AFMR, we are cognizant of the work this organization has done, and as one who knows how much music means to the musical enthusiast in service we feel an effort should be made by every one of us to contribute something. The pros and cons of music appreciation in the Armed Forces can be argued forever, but nothing will ever refute the fact that those who really like good music want it, and need it desperately, to maintain their morale. Recently the Music Library in New York opened its doors to service men on Sundays. The record booths there have been filled continually. One soldier emerging after an hour's concert recently turned to the assistant in charge and said: "For the moment, I forgot there was a war going on. I've been in the thick of it, and just returned, and this is what I needed to give me new strength and endurance." This type of remark is repeated endlessly by all of the uniformed listeners. Good music is definitely something that men in the Armed Forces want, and it is something that they should have. Elsewhere we have printed a letter from Mr. Desfor of the Press Dept. at RCA Victor; it tells its own story.

## BOOK REVIEW

**PLOTS OF THE OPERAS.** 266 Stories of the Operas, edited by Oscar Thompson. The World Publishing Co. Cleveland, Ohio. 517 pp. Price \$2.00.

▲ These 266 stories of the opera were taken from the *International Cyclopaedia of Music and Musicians*, edited by Oscar Thompson and published by Dodd, Mead & Co., unquestionably one of the best books of its kind ever compiled by an

American. The present volume is pocket-sized and plainly printed. The plot of each opera is described succinctly by acts, to enable the reader seated at his radio, say, to follow the action on the stage; and the cast and author of the text are given. In some places the date of the first performance is stated; it is unfortunate that this procedure was not followed in all

(Continued on page 68)



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## THE RECORDED SONGS OF GRIEG

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By PETER HUGH REED

### I.

Grieg's intimate relationship with the general temperament and peasant life of his people is nowhere more enduringly set forth than in his lieder. Its national characteristics have given rise to much disparaging criticism. Some time back, when Grieg's vogue was at its height, it was the national quality of his music that people praised; it was then conceded to be a new and individual note in the musical heritage of the world. Today, however, it is this quality of nationalism, that—as our valued friend and assistant Philip Miller once pointed out—"has obscured the human and universal qualities of this truly great song-writer. His music has therefore fallen into undeserved disrepute."

As a song-writer, Grieg ranks with the best. His style of writing was not one of long-breathed phrases. Daniel Gregory Mason, in his *From Grieg to Brahms*, says that Grieg's "thoughts complete themselves quickly; they have little span, and they are combined, not by interfusion, but by juxtaposition. He never weaves a tapestry; he assembles a mosaic." This is valid criticism. It is because Grieg was

essentially the miniaturist that one finds his songs more enduringly satisfactory than his instrumental music.

Perhaps the best way to enjoy the songs is to hear a few at a time. A whole recital of them can easily pall. Grieg's interest in the folk element and his "national" style resulted in a simplicity and an ingenuousness which is not inappropriate in lieder; but his extended use of the strophic form of song-writing often limits their appeal when strung together. It has been said of the folk music of Norway that it is more exotic or strange to our ears than that of other Scandinavian countries. Those who have visited Norway, and seen its beautiful and rugged mountainous terrain, its fjords, and its pine forests, say the music expresses the country. Grieg has said of his native music that the tunes are a "blending of delicacy and grace with rough power and untamed wildness as regards melody, and more particularly of as regards their rhythms." The latter are variable and capricious, just as the tonalities are often vague and indecisive. As in much folk music, the minor mode prevails.



In its reflection of national characteristics, the music of Grieg owns an affinity to that of Sibelius. But, while the latter has been influenced more by the rugged physical features of his homeland, Grieg was motivated more by romantic sentiment. He was quite definitely the romanticist—a true product of his time. The nostalgia of homeland is voiced in Grieg; he is essentially the rhapsodist, the bard who sings of plaintive beauty, tender memories and love.

#### Varied Sentiments

In his songs Grieg gives expression to his own sorrows, and, of course, to those of the poets whose texts he chose. The feelings expressed in his lieder, however, are varied, for we find in some of them the joy of life and a true optimism, as well as infinite tenderness. The late Henry T. Finck has told us: "The emotional range of Grieg's songs is wide, their subjects are poetic and pictorial, there are single pages in them that contain more of the essence of genius than many whole sonatas, symphonies and operas. That some of the best of these songs are known to few may seem strange; but the mystery is explained by the fact that to do justice to such poetic products a vocalist must be not only technically expert, but a person of deep feeling and able to enter into the spirit of something so rich and strange as Grieg's 'fjord music.' How many vocalists of that sort are there? Some day there will be more, and then Grieg's songs will be second in vogue to none." Finck wrote those words in 1908, but he might have written them more recently, for there are still few singers of that sort available and only Povla Frijs, Eidé Noréna and Kirsten Flagstad in modern times seem to have penetrated into the "rich and strange" region of Grieg's songs. In England, in the past two years, Astra Desmond, a contralto, has specialized in the singing of Grieg's songs both in public and via the radio. She is said to have made a special study of Grieg's lieder and to have thoroughly learned the language in which they were written. She has made a series of recordings for English Decca, which it is to be hoped will be released here some day.

Back in the early 1920s, Richard Tauber, then one of the most gifted lieder singers of the time, sang Grieg's songs with an almost unquenchable feeling, but in the German language. Melchior also sang a number of Grieg songs a decade or more ago in a memorable manner, but the noted *Heldentenor* in recent years has become so closely associated with the Wagnerian style that his renditions of Grieg no longer own the requisite intimacy and tenderness.

Grieg was quite as particular as Schumann about the poetry of his lieder. In English-speaking countries his songs are generally sung in German. Finck tells us that Grieg "was critical regarding the translations of his songs into other languages, and with some of them he was greatly displeased, because the poetry had been impaired and the accents displaced." The two languages unquestionably present subtle differences of phrasing and interpretation. Most of the German translations used by reputable singers are favorably regarded, and recognized as nearer to the Norwegian originals than the English, French, and Italian translations.

#### Number of Grieg's Lieder

In all Grieg wrote some 135 songs, but there are only about a dozen that have really become popular in this country. The collection of 50 songs edited by Finck (Ditson Library edition) has been widely used by teachers and students, and Finck's choice of material is a good one. The composer once wrote Finck in connection with the latter's book *Songs and Song Writers*: "You have in the main dwelt on the very songs which I myself consider the best."

There are a little over a couple of dozen songs recorded. The first collection was made by Richard Tauber around 1921 or 1922. Later, Tauber re-recorded (electrically) several of the most popular, but his later versions in no way compare with his earlier ones. In the interim the tenor had entered the field of light opera and his style suffered by virtue of this fact. Tauber made eight songs in all: *Am schoensten Sommerabend war's*, Op. 26, No. 2 (Odeon 0-8040); *Im Kabne*, Op. 60, No. 3; and *Was ich sah*, Op. 33, No. 6 (Odeon 0-8167); *Ein Traum*, Op. 48, No. 6

(re-pressed by domestic Odeon as No. 5007); *Die Prinzessin*, Op. 21, No. 4 and *Ich liebe Dich*, Op. 5, No. 3 (Odeon Rxx 80863/67); *Der Fruebling*, Op. 33, No. 2 and *Verborg'ne Liebe*, Op. 39, No. 2 (domestic Odeon 5040).

That exceptionally gifted interpreter, Povla Frijsh, has recorded only two of Grieg's songs—*Jeg elsker Dig (I Love Thee)* (H.M.V. disc DB1923—now withdrawn) and *Med en vandlilje*, Op. 25, No. 4 (*With a Waterlily*). There are two versions of the latter song (Victor discs 1653 and 2079), but it is the second in which the rare artistry of the singer is better exhibited. Perhaps Mme. Frijsh will some day be prevailed upon to sing a group of Grieg songs for recording; they would be cherished by those of us who appreciate poetic subtlety and nuance.

#### Flagstad's Recordings

Kirsten Flagstad has recorded some nine independent songs and the cycle, *Haugtussa*. This gifted vocalist exhibits her crystalline purity of tone in every song, but she does not often supply the requisite warmth. Perhaps her most expressive singing is to be heard in *Haugtussa* (Victor set 714), but even here she fails to convey fully the maiden's tragedy. There are two songs, however, in which she sings irresistibly: *Lys Nat*, a descriptive song of "a beautiful and all too short night," and *St. John's Eve*. In few recordings has this singer so fully conveyed the essence of a text as in the latter; her rhythmic elation and vitality are quite infectious. The Flagstad records are: *Im Kabne*, Op. 60, No. 3, *Der gynger en Baat paa Boelge*, Op. 69, No. 1 (Victor disc 1813); *Ein Schwan*, Op. 25, No. 2, *Lys Nat*, Op. 70, No. 3 (Victor 1814); *Et Haab*, Op. 26, No. 1 (Victor 1816); *Ich liebe Dich*, Op. 5, No. 3, *Ein Traum*, Op. 48, No. 6 (Victor 1804); *Jeg elsker Dig*, Op. 5, No. 3 (H.M.V. DA1520); *The First Primrose*, Op. 26, No. 4, *St. John's Eve*, Op. 60, No. 5 (H.M.V. DB3392). All except those with German titles are sung in Norwegian. It will be noted that the soprano has recorded *I Love Thee* once in German and once in her native tongue. She sings this song well, although hers can hardly be

termed a true avowal of passionate love.

Eidé Noréna's recordings of several of Grieg's songs are so perfectly done that one wishes she would give us more. They are *Fra Monte Pincio*, Op. 39, No. 1, *Vaaren or Spring*, Op. 33, No. 2 (Victor disc 15180), and *First Meeting*, Op. 21, No. 1.

Astra Desmond has made the greatest single contribution of Grieg's lieder on records. There are 12 songs issued on four discs by English Decca: *Verse for an Album*, Op. 25, No. 3, *With a Waterlily*, Op. 25, No. 4, *Rock, O wave*, Op. 49, No. 2 (disc K961); *Kjaerlighed (Love)*, Op. 15, No. 2, *I Love Thee*, Op. 5, No. 3, *There Screamed a Bird*, Op. 60, No. 4, *The First Meeting*, Op. 21, No. 1 (disc K962); *A Swan*, Op. 25, No. 2, *Autumn Storm*, Op. 18, No. 4 (disc M491); *Spring Rain*, Op. 49, No. 6, *The First Primrose*, Op. 26, No. 4, *Thanks for thy Rede*, Op. 21, No. 4 (disc M492). Miss Desmond has a smooth contralto voice which she employs with considerable care, but she can hardly be classified as a spontaneous singer. Her diction is admirable, and she has the ability to convey the mood of a song. One has the feeling that the singer was placed too near the microphone for her own good in all these recordings; certainly she was not advantageously placed for an equitable balance between her voice and the piano. Her accompanist is the gifted Gerald Moore.

Other singers have recorded some of the same and other Grieg songs, but their versions may be reserved for discussion under a survey of the different songs.

#### II.

The most popular of Grieg's songs is his *Jeg elsker Dig (I Love Thee)*, Op. 5, No. 3, a setting of a poem by Hans Christian Andersen. It was written in 1864, the year that Grieg became engaged to his first cousin, Nina Hagerup. Finck calls it "a musical love letter, dated 1864," yet it is still not "dated." Schumann never wrote a more effusive nor a more inspired love song to his Clara than Grieg did to his Nina. When over-sentimentalized or poorly sung, this song may momentarily pall, but when a gifted artist like Povla Frijsh, for example, renders it, one realizes

its greatness. Grieg's biographer, David Monrad-Johansen, says "few indeed know how to render the purity of feeling and chaste abandonment breathed out from this youthful confession." Tauber's early recording (Odeon 0-8167) was far better sung than his later one (Decca 20251); the latter is too saccharine. Melchior's recent recording (Victor 1882) sung in the original Norwegian, is manfully voiced, but unfortunately his voice lacks tonal purity here. Flagstad's version, in German, is strangely better than her Norwegian one; it is beautifully sung, a little on the slow side and with some questionable artistic licence but with insufficient emotional intensity. Of the English versions I prefer Kullman's (Columbia 4134M) to Crooks' (Victor 2178).

Nina Grieg, for whom this song was written (incidentally with only one verse in the original), was a talented singer herself. She often sang her husband's songs in public, the last time being before Queen Victoria in 1898. Grieg described her singing as eloquent and soulful—"the only true interpreter of my songs." Contemporaries have substantiated his appraisal. Her artistry has even been compared to Jenny Lind's. Grieg told Finck that he composed his best songs for his wife. "They embody," he said, "my personal feelings, and I could no more have stopped expressing them in song than I could have stopped breathing." His gifts as a songwriter, he said, were due to his wife; his lieder "came into being with the inevitability of a law of nature and were all written for her."

*Love (Kjaerlighed)*, Op. 15, No. 2. The songs of Opus 15, written in the composer's 25th year, are, with the exception of *Margaret's Cradle Song* (unrecorded), reminiscent of the period he spent in early manhood "amid the chorals and folk-songs of Germany and the songs of Franz." This is not one of his most individual lieder; it might have been written by almost any German Romantic song-writer. Miss Desmond couples it with *I Love Thee*, which completely overshadows it.

*Autumn Storm*, Op. 18, No. 4. There is a passionate energy in this song. It describes the advent of a Northern winter,

which arrives to blast everything in one Autumn night. The dynamic effects, which run from pianissimo to double-forte, provide many opportunities for a singer with dramatic gifts. The song is quite German; indeed, Schubert might have written it. Astra Desmond does not begin to realize its dramatic scope; one wishes that a Flagstad had sung it.

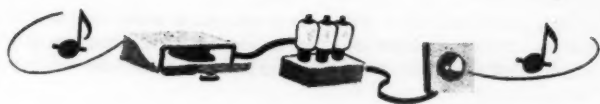
*First Meeting*, Op. 21, No. 1. Here again, we have the German lied style; this is a song that Franz might have penned. The poem charmingly describes the awakening of young love. Its author, Bjoernson, the noted Norwegian poet, novelist and dramatist, was a close friend of Grieg's for several decades. Grieg used many of his poems for songs and collaborated with him in several larger works. Eide Noréna once recorded this song (H.M.V. DA4828), bringing to it a charm which Miss Desmond does not quite equal. This lied was a favorite of Geraldine Farrar's, who sang it in an English translation with most appealing naiveté.

*The Princess*, Op. 21, No. 4, is a setting of a ballad by Bjoernson. Finck calls it a mastersong—"Griegish in every bar of the melody and harmony, as individual, as original as if no one had written songs before Grieg." Here the strophic pattern of the music fits the text perfectly, and the chords at the end of each verse depicting the setting sun are made more effective by their reiteration. It is curious that no noted singer has chosen to record this song in recent years. Tauber's version is distinguished for expressive lyricism. In Norwegian this song is titled *Tak for dit Raad*, which is literally translated *Thanks for thy Rede*. Miss Desmond, as we have seen, includes this song in her collection.

*The Swan*, Op. 25, No. 2, is one of the great songs of all times. Its cryptic text by Ibsen, filled with meaning, is unusual. After a lifelong silence, the swan sings at his death. There is an undercurrent of passion which requires varied expression to do it justice, and the climax demands the fullest dramatic feeling. Many singers essay this song, but few realize its import significantly. Flagstad voices

(Continued on page 84)





# HOME RECORDING

R. V. HYNDMAN♦

## PART IV

In general the microphone that comes with your recording machine was designed to fit the circuit on your recorder. If you have a typical home-recording unit, it would be best if you did not consider "improving" your set with a *better* microphone. If, however, you have a junior professional machine or better, it may pay to investigate several types of microphones. As in the matter of pianos in relation to pianists, certain engineers prefer specific microphones. There is endless controversy over the merits of bi-directional, uni-directional, cardioid, ribbon, dynamic, and crystal. Each person, after learning the eccentricities of his microphone, usually prefers to work with it. In general the ribbon microphone is presumed to have a better bass response. The crystal microphone is presumed to have a better treble response. The dynamic is thought to be somewhat of a compromise between these two and good for all round work. A great deal depends upon the quality of the given microphone. For example, a very expensive crystal gives a very fine over-all response. A very fine ribbon microphone gives a very fine over-all response. The dynamic, usually enclosed in a heavy housing, is excellent for general work, including both speech and music, and has the added advantage of

being a very hardy instrument. It can stand weather changes and transportation, and still turn out a very acceptable result. Lately the cardioid type (RCA) has come to take the place of the dynamic to a great extent. Whether the microphone is "bi" or "uni," the only way to determine best results is by actual testing.

Incidentally it is a good idea to have a thick mat, of rubber, felt or cloth, on the floor or on the desk under the microphone stand to eliminate vibration and shock.

Microphone positions have been dealt with in several articles. The difficulty in specifying whether the microphone should be one foot or eight feet away from a singer or band, or whether two or three microphones should be used, is that the acoustical properties in any given hall or room will determine these positions. The only sure rule is that in recording the engineer must make repeated experiments to determine, first of all, the acoustical properties of the room or hall, and then to determine the microphone positions relative to the musicians. Often, in a room that is too brilliant and that has echoes, it is found that by covering half the floor with rugging the ill effects and unharmonic properties are eliminated. It is essential in recording that there be liveliness and brilliancy. In old radio studios it was customary to drape the room in such fashion that there was no brilliance

\*Mr. Hyndman is chief recording engineer at G. Schirmer, Inc., New York.

or reflection of sound. With the improvement of microphones and amplifiers it has been found that a suitable amount of brilliance can be recorded faithfully, with all harmonic nuances and with a full dynamic range. So microphone positions and acoustical conditions must be tested in the room in which recording is to be done. It may be pointed out that two rooms of the same size and cubic measurement, both treated acoustically, may provide entirely different responses. This is due to so many variable factors, such as the sound proofing used, the material reflecting the sounds in the ceiling, types of drapes, floor treatment, that no hard and fast rules can be laid down.

#### Monitoring

Amplifiers in small recording machines are apt to provide distortion from too much "gain." That is, by raising your power too much you are overworking your small amplifier and distorting the sounds that come from the microphone. The sounds that are to be recorded, should greatly exceed, of course, the normal groove noises. There is always a certain amount of needle scratch inherent in every record. If you do not pull your gain up to overshadow the inherent needle scratch, when you play the record back you will have mostly scratch and very little definition of the sounds recorded. Now each machine varies greatly, even among the same types made by the same manufacturer, and again you must experiment to know how to read your volume control. It is much like the difference between the same makes and models of automobiles. One picks up quickly and another is a bit slower. The manufacturer's directions and instructions may tell you to keep your recording needle in a green area and avoid the red area. The trick in making good home recordings is to know whether your needle should stay in the lower portion of the green area or in the upper portion, close to the red. As a suggestion, try speech in various positions on the microphone and with various readings on your volume

dial. Then try off-the-air recordings, then vocal and piano work, and after expending a few records on these tests you will probably be familiar with your volume control.

If you have a tone control, a general rule is take out the bass on piano work, organ work, and heavy orchestral numbers. The human ear tends to restore bass quality wherever fundamental tones are recorded, and thus on your play-back some of the bass quality is restored to the reproduction. Bear in mind that it is very seldom the treble noise that distorts the recorder. It is almost always a heavy bass that overcuts the grooves and causes groove distortion and unpleasant responses.

In recording at 33 1/3 r.p.m. the elimination of possible bass distortion is very essential. Remember also that in recording at 33 1/3 r.p.m. you must equalize the tonal response manual; that is, as your needle works, inward from your larger diameters to the smaller ones there is a corresponding loss of high frequencies. Therefore, in order to have an equalized record you must start with a maximum of bass and a minimum of treble; then move your tone controls every half-inch that your needle moves inward in such fashion that you constantly lower your bass response and raise your treble response.

Remember that a good microphone will not improve your recording unless your amplifier, your cutting head, your playback arm and your speaker are equally responsive. Microphone positions are matters for testing and your room acoustics must also be tested. On monitoring be sure you do not use too much gain, which causes distortion, and yet use sufficient gain to overcome inherent needle scratch and be certain to use tonal equalization when recording at the slow speed of 33 1/3 r.p.m.

Any further questions that the home recorder may have may be addressed to the writer in care of this magazine and he will be glad to answer by mail.

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## BUY U. S. WAR BONDS AND STAMPS

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## FOR THE POSTWAR WORLD -- MORE RECORD CLUBS

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By RAPHAEL LEVY

### PART I.

This writer has his own plank which he offers for a better post-war world—more record clubs.

Recent issues of *The American Music Lover* have hold of the part that organized record listening is playing in bringing music to our armed forces. The experiences of both the music loving soldiers, and those who have helped to get up record concerts for the troops, seem to indicate that an air of novelty exists about organized listening. When war broke out, why were there not already hundreds of groups in the United States organized for the purpose of listening to recorded music?

War—with its pressures and necessities—has made group listening, rather than listening alone, the logical thing. This is all to the good. Perhaps, when the boys come home, remembering their musical experiences, they will provide the impetus for something that is long overdue in this country—the establishment of numerous record clubs to further the enjoyment and satisfaction thousands get from listening to music on discs.

Having thoroughly tried both listening alone and the record club, I recommend

for greatest enjoyment that good music be listened to as the composer intended it to be listened to, in a group. Naturally, I am not trying to suggest that gramophiles immediately and forever give up the pleasant practice of playing their own records for their own enjoyment. I am trying to suggest that it is in the group, tied together by the magic of a Beethoven, Mozart, or other composer, that the individual listener experiences music at its most profound level—subconsciously gaining from his neighbor's enjoyment and sharing his own.

Let me hasten to add that by group listening I do not mean what so often passes for a record concert.

You know the familiar story. Friend host owns a large machine and a battery of cabinets loaded with albums. He and his wife invite you for an evening of music. You arrive and find a group of invitees, politely exclaiming over the host's setup. The host is shining, beatifically.

Eventually the concert gets under way. First, friend host insists on showing you what his machine can do. He makes it reach down into the lower depths at minus ten and a half cycles. Then he has it soar

up into a range where, like a "silent" dog-whistle, it can only be heard by a dog. Whereupon, the household pet does hear it and howls accordingly.

Finally the music begins in earnest. Did you think your host would ask you to name some things you might like to hear? Oh no, he has other ideas. You're there to listen to selections he wants to listen to. You keep on listening to the host's selections right up to the time his wife pours the tea. And you keep listening past that point till long after the evening has broken down into a talkfest. Friend host is having himself a really good time—an orgy of listening he might better have indulged in alone.

When you leave, you may or may not have spent a pleasant evening. But of one thing you're certain—it would have been nice to have listened to some music.

Enjoyable group listening calls for something less haphazard and dictatorial than the kind of social evening record concert just described.

#### A Pleasant Evening?

What the writer has in mind is the kind of group he and his friends have formed in his home city. Organized five years ago, the Yonkers Friends of Recorded Music has proved that a record club may be successfully established and continued, and that such a club adds greatly to a record-lover's enjoyment of his hobby.

For roughly four and a half years, the Yonkers Friends of Recorded Music never failed once to hold its regular weekly meeting. But for the war, the organization would certainly be functioning with its former regularity. Today, however, nine of the club's original membership of fifteen are in the armed forces. War makes its demands on those who remain, as well. Two doctors are carrying extra burdens imposed by the shortage of medical personnel. Other members, engaged in war industries, are held from meetings by night shifts and jobs that take them out of town. Still others carry out a heavy program of civilian wartime activities, and sometimes cannot attend club sessions.

Nevertheless, the group carries on as best it can. Meetings are held every two weeks instead of weekly. Occasionally, a new member is found to fill the thinned ranks. And occasionally, too, one of the soldier members returns home on a furlough, hungry to hear some good music. Immediately, a rump meeting is called together, and a jam session of the three B's results.

The members of the Yonkers Friends of Recorded Music are not anxious to give up what they have found through their group. We are, therefore, determinedly keeping it alive until the boys come home.

Undoubtedly, our club has provided us all with an opportunity to hear more good music than we would have gained by anything but the most persistent concert going, and the most ardent listening alone.

#### A Community Library

The resources of our combined individual collections represent a greatly enlarged library for our enjoyment. When we have chosen to, we have been able to muster all of Beethoven's sixteen quartets for our own Beethoven quarter cycle. Or when we wanted to hear a Mozart piano concerto series, or the symphonies of Sibelius, or music of the modern Russian school, or the recorded literature of Bach's sons—we have been able to assemble enough music for a series of interesting and successful programs.

Our record group has provided its members with other distinct advantages. Hardly one of us has not had his appreciation of musical literature broadened, and his prejudices dulled. Lone-listeners, like isolated individuals generally, are apt to develop queer notions. There is A, for example, a club member. Ten years of record collecting and lone listening convinced him that chamber music was not for him. His collection was top heavy with symphonies. Only the democratic give and take of the club forced him to listen—really listen—to chamber music.

Shame-facedly, he announced at one meeting that he had purchased his first chamber piece—the Mozart *Trio in E flat*, K. 563 (for violin, viola and cello) played by the Pasquiers. In a little while, there

was no holding him. A new world was his, and soon he was emptying the shelves of the local record store of their chamber music with the same determination with which he had once bought symphonies.

A single enthusiast for a given composer has frequently created a host of followers in our group. M. discovered Bloch. With characteristic energy he "sold" his discovery meeting after meeting. The Bloch block suddenly mushroomed into the reigning club cult. It lasted until S. discovered Shostakovitch, who promptly became his idol and then that of many of the members.

The works of Prokofieff, Vaughan Williams, Delius, Mahler, and Lekeu, the chamber music of Dvorak, the posthumous sonatas of Schubert, the chamber music of Boccherini—these represent a few of the discoveries and enthusiasms of the club membership. All have provided us with many memorable evenings and left us with a fuller appreciation of music too seldom heard in concert or on the radio.

There have been other gains. The general improvement of club phonographic equipment has been marked. The club

audience is a critical one. Members have pointed out defects in individual machines and ways were found to correct them. Club members have helped each other to assemble new machines.

Interest in "live" concerts was increased by our group listening. Before Pearl Harbor, you could find a solid block of ten members at the Town Hall concerts of the New Friends of Music, in New York. And every now and then, it has been possible to arrange for a musician of talent to perform at a meeting. One of our members, Dr. M., a pianist of some ability, frequently has been prevailed upon to add to our program with his performances.

These, briefly, are some of the advantages and pleasurable experiences we have gained through our club. Perhaps some of the experiences of the Yonkers Friends of Recorded Music during the club's four years of existence are worth recalling in detail. We shall do so in a succeeding article. Other record enthusiasts may find in them suggestions for the formation of similar groups—and of mistakes that are just as well avoided.

(To be continued)



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## THE PEOPLE'S MUSIC, U. S. A.

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FOLK MUSIC OF THE UNITED STATES, Six Albums of 30 records from the Archives of American Folk Song, Division of Music, Reference Department, The Library of Congress, Washington, D. C., 1942. Album I: *Anglo-American Ballads*, edited by Alan Lomax; five 10-inch discs, price \$5.50. Album II: *Anglo-American Shanties, Lyric Songs, Dance Tunes, Spirituals*, edited by Alan Lomax; three 10-inch and two 12-inch discs, price

\$6.25. Album III: *Afro-American Spirituals, Work Songs, Ballads*, edited by Alan Lomax; three 12-inch and two 10-inch discs, price \$6.50. Album IV: *Afro-American Blues and Game Songs*, edited by Alan Lomax; three 10-inch and two 12-inch discs, price \$6.25. Album V: *Babaman Songs, French Ballads and Dance Tunes, Spanish Religious Songs and Game Songs*, edited by Alan Lomax; four 12-inch and one 10-inch discs, price \$6.75. Album VI:



*Songs from the Iroquois Longhouse*, recorded and edited by William N. Fenton, Smithsonian Institution; five 12-inch discs, price \$7.00. All prices, including packing charges (25 cents for a single album or 1 to 5 discs; 50 cents for 2 to 6 albums), are subject to 10 per cent Federal tax. Address all orders to the Recording Laboratory, Division of Music, Library of Congress, Washington, D. C., and make all checks for Money Orders payable to the Librarian of Congress.

▲ These six albums of American folk songs sung by folk singers and recorded in the field are the first of their kind in this country. Their nearest equivalent in English is Percy Grainger's *Collection of Folk Songs by Actual Peasant Singers*. The greater range and variety of the present collection reflects the melting pot of American culture.

In 1941 the Library of Congress issued two ten-inch discs of ballads and Negro work songs for the Friends of Music in the Library of Congress. The total of thirty-two discs represents the beginning of the publication program of the Archive of American Folk Song. Founded in 1928, with Robert W. Gordon as assistant in charge, the Archive has since (largely through the efforts of John A. Lomax, Honorary Curator since 1933, and Alan Lomax, assistant in charge from 1938 to 1942) acquired over 7,000 folk song records. At last the Archive is beginning to realize the twofold purpose envisaged by John A. Lomax: "To put on permanent records the music of American folk songs as sung in their native environment by untrained singers; and to make these records available to students of music and folklore."

The "native environment," which comes through clearly in these records, is one of their most valuable features. Thus Aunt Hattie McClintock's crooning of *Go to Sleep* to her grandchild is punctuated by the infant's cries. The noise of dancers and audience accompanying the square-dance piece, *John Henry*, recorded at the Asheville Mountain Dance and Folk Festival, gives one a sense of participation in a community expression. And the ring-

ing ax-strokes of *Long John* and the pounding feet of the dancers in the ring-shout, *Run Old Jeremiah*, provide a realism not possible in the studio. One or two asides and even an occasional slip add further to the "liveness" of the performances.

By skilfully interweaving background and foreground, these records show how the people of this country use music, not only to accompany work, play, courtship, and religion, but also to express certain attitudes toward the society in which they live as well as certain fundamental human relationships. This self-expression and criticism are most evident in the Negro spirituals, blues, reels, and work songs. There is, however, much else that is "characteristic" in the music of other groups: the white mountain fiddle and banjo pieces, the Louisiana French ballads and fiddle tunes, the Spanish-American religious and game songs, the Bahaman games and dances. The album, *Songs from the Iroquois Longhouse*, together with the program notes, is a fully documented presentation of ceremonial and social songs, dances, and musical instruments of the Five Nations.

Although predominantly Southern in provenance, this is our first comprehensive view of the people's music, U.S.A. Acoustically, the dubbings, many of them from old aluminum discs, are on the whole satisfactory. The program notes convey a lively appreciation of what makes a good folk song and a good folk performer and a sense of the collectors' zeal for preserving and disseminating the best of our basic musical tradition.

—B. A. Botkin.

## Book Review

(Continued from page 58)

cases. The scope of this volume is far larger than that of any other book of operatic plots published in this country; the only book competing with it of which this reviewer knows is Knoch's *Opera Guide*, published in English at Vienna prior to the war.

—P. G.

The American Music Lover



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## CONTEMPORARY COMPOSER-PIANISTS

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By Kenneth Hieber

### PART III

Paul Hindemith probably has the most facile technique of any composer since Mozart. What other living composer could have written a work like the *Trauermusik* in little over a day, as Hindemith did when he was to be soloist with the British Broadcasting Orchestra at the time of the death of the late King George of England? Hindemith is one of the few composers capable of playing almost any of their own music for any instrument. The almost cerebral composing of the early Hindemith has gradually been toned down until his writing of the present day is simple and direct and presents an emotional appeal despite the constant emphasis on dissonant polyphony. Hindemith has recorded as a conductor and violist (the viola is his chosen instrument) as well as a pianist. His *Sonata* for one piano, four hands, written in 1938, has been recorded by him with the aid of Sanroma (Victor set 637). Hindemith is not a great pianist, but with the aid of Sanroma in this recording, he proves an acceptable one. His public performances have always smacked of "house-music," but his obvious joy in simple music-making carries a conviction that is often missing from the performances of so-called "professionals." The four-hand *Sonata* is a typical piece of Hindemithian writing, wherein the composer evidences his usual interest in polyphony, and, as often in

recent years, introduces rhythms stemming from the jazz idiom.

Percy Grainger is in many ways the last surviving link with the idea of the typical pianist, as conceived by the musical public of the last years of the 19th century. He has an abundance of hair, resorts to occasional banging when playing, and has succeeded in creating a series of illusions about himself as an artist. He has been aptly called the playboy of the piano. His playing has a certain freedom that few younger pianists possess; at times that very freedom degenerates into a lush, vulgar style; but at other times he plays as expressively as anyone could ask, with a control of rubato that defies description. His compositions at one time attained considerable vogue especially those based on folk tunes, or written in pseudo-folk style. *Country Gardens*, *Molly on the Shore*, *Shepherd's Hey*, and his setting of the *Londonderry Air* will probably always hold their own. The larger works, such as the *Colonial Song*, are inflated and redundant; and the concert transcriptions for piano have faded along with the Lisztian pyrotechnical frenzies which Grainger imitated.

In the late 1920s Grainger was quite active in the Columbia studios, and recorded a number of his own works as pianist, conductor, and at the keyboard of the harmonium, as well as many piano compositions in the standard repertory.

Today, only one record remains in the catalog. Among the original piano works recorded by Grainger were *Country Gardens*, *Shepherd's Hey*, *Gam-Suckers' March* from the suite for orchestra with piano—*In a Nut-Shell*, two of his *Rambles* (his own title for "Fantasia")—one on the Bach aria *Sheep May Safely Graze*, and one on the final scene from *Der Rosenkavalier*. The piano tone of these records was remarkably good for their time, and the records are valuable as souvenirs of Grainger's energetic playing; but Grainger's compositions are at best only inflated salon music.

Ten years ago the ardent phonophile interested in contemporary American music had little chance to add to his collection; but with the increased interest in American music as evidenced on concert programs and over the air, the repertory of American compositions on records now includes examples of most of our major composers. Some of the credit for this repertory of recorded American music should be given to Roy Harris, who acted as his own publicity manager in getting his own works on records, as well as those of his colleagues. And, as musical salesmen go, Harris has no peer.

#### Aaron Copland

Aaron Copland has proved himself to be one of our deepest musical thinkers. His compositions have over a period of years shown a constant advance in clarity and a remarkable faculty for self-criticism. The *Music for the Theatre* reflects the angular qualities of his earlier music; this angularity reached its climax in the *Piano Variations*. Marion Bauer has referred to the music of this period as comparable "to the abstractionists' paintings in being all angles, lines, and planes". Copland recorded the *Variations* (Columbia set X-48) and he also played the piano part in his *Trio*, for violin, cello, and piano, called *Vitebsk*—a study on Jewish melody (Columbia set X-68). Today, this music sounds dated, a reflection of the prohibition era, when to write music that sounded different from anything else ever written, with as many dissonances as possible was the measure of a composer's success. European music of

the same period also strived to be as uncompromising as it could, but somehow the Copland *Variations* succeeded in being just a bit more bleak. On the odd side of each of these sets Copland recorded with Jacques Gordon his two *Pieces for Violin and Piano: Nocturne* and *Ukulele Serenade*. The latter is a perky little number, while the *Nocturne* is lyric and pleasant. Since the two sets have been deleted from the catalog, it might be well for Columbia to re-press the two violin pieces on a single disc. Copland's progress is well demonstrated in his new piano *Sonata*, recently published, where from the percussive abuse to which he subjected it in former years.

#### Piston and Hindemith

A parallel may be drawn between the music of Walter Piston and that of Paul Hindemith, for both men approach composition principally from the contrapuntal aspect. Piston's slow movements achieve a real emotional warmth, but often in quicker sections the music smacks of a machine-made product although the vitality of his rhythms and the jauntiness of some of his themes carry the music along well enough. Two of Piston's chamber music compositions have been recorded with the composer as pianist: his *Sonata* for violin and piano, with the aid of Louis Krasner (Columbia set X-199), and the *Suite* for oboe and piano, with Louis Speyer, of the Boston Symphony Orchestra (Technichord record 1561). The *Suite* is not a particularly distinguished product, but it does have value as a contribution to the limited literature of the oboe. The violin and piano *Sonata* is a more commanding work, and a more mature product of the composer. Piston's pianism is not exceptional but he plays with authority and good tone and the recording in both sets is good. Two other works of Piston, available in recordings, will appeal more to the average collector—namely, the suite from the ballet *The Incredible Flutist*, and the *Carnival Song* for male chorus and brass ensemble. (I should like to make a bid for a recording of the perky piano *Concertino*, one of the composer's finest compositions.)

Abram Chasins is better known as a pianist and very successful teacher than as a composer. Several years ago he had a radio series during which he gave master lessons on various piano works, an invaluable contribution to musical education throughout the country—a series that some sponsor would do well to bring back. As a composer, Chasins is a conservative, using accepted forms and harmonic structures. His *Three Chinese Pieces*, especially the *Rush Hour in Hong-Kong*, show originality and have gained some popularity. At one time these pieces were available in recordings by the composer (Victor record 1582) as were his *Fairy Tale* and three of the *Preludes* (Victor 1573). Chasins should be allowed to record a number of the standard masterpieces of the piano, with perhaps a sprinkling of his own works, as he is one of our best American pianists.

#### Two Piano Music

Beryl Rubinstein has achieved considerable fame as the two-piano partner of Arthur Loesser, and as a teacher at the Cleveland Institute of Musical Art. His compositions are little known, but certainly they are more deserving than much of the musical fare that is served up to us as representative American music. His *Suite for Two Pianos* is a comparative recent work, and while it will upset neither heaven nor earth, it shows a remarkable understanding of the two-piano idiom, and the problems peculiar to that type of performance. The recording by Rubinstein and Loesser (Victor set 784) is extremely good, and shows to the best advantage one of the best teams before the public. This recording can be recommended to those who find particular joy in the effects that can be gained from two-piano playing of the first order.

Humor in music has never been exploited as much as it might be, perhaps because of the self-conscious self-elevation of many a professional. We have been treated to the polite humor of Saint-Saens's *Carnival of the Animals*, and the grandiose kind of Dohnanyi; but it has remained for a professor of music at Harvard successfully to create a deliberate

satire on various composers. Edward Ballantine's *Variations on Mary Had a Little Lamb* are as outspoken as Alec Templeton's burlesque on Wagnerian opera. Mary and her lamb are taken through the years from Mozart to Debussy, and dressed up in the best and worst fashions of the various periods. These *Variations* were written a number of years ago, and those who have found pleasure in them will be glad to know that the composer has recently published a second set. Technichord deserves a vote of thanks for the fine recording accorded Ballantine's excellent pianism in this set (Technichord set 3). Perhaps Ballantine is a little too polite at times, but subtle humor has always lasted longer than outright brashness.

#### A Dated Work

"The Great American Opera"—to how many works has that title been applied? It is like every new tenor with a good loud voice—he is acclaimed as another Caruso. The reader who has followed musical events of the past few years will remember the great ballyhoo surrounding the production and subsequent recording of Marc Blitzstein's play in music, *The Cradle Will Rock*. Here at last was the great American opera, a new form wedding drama and music in a lasting marriage; but, like many other works, the *Cradle* has passed into comparative oblivion. Several performances were given away from Broadway, including a very good one at Harvard, but the dramatic context was too dated in its propaganda to allow the piece to survive any longer than active interest in that propaganda survived. As an excellent effort in the right direction the work bears investigation, and there are those who will find it amusing for an hour's listening. The recording made with the original Mercury Theatre cast with the composer at the piano is quite good, and nothing is lost by the judicious cuts here and there (Musicraft set 18).

The late George Gershwin made a few records of his piano playing. Two have genuine historical value, those of the *Rhapsody in Blue* with Paul Whiteman's

Orchestra (Victor record 35822), and the three piano *Preludes* (Columbia record 7192M). Better recordings exist of the *Rhapsody*, notably the Sanroma performance, and the work is cut in this performance by Gershwin; but there is a historical value to the record, not so much for Gershwin's piano playing as for Whiteman's handling of the orchestral score. The disc of the *Preludes* should be in every collection of American music as an example of the best type of dinner music (this is meant as no condemnation of the *Preludes* or of the pleasant type of lighter fare of which they are a classic example).

Is the composer as a general rule a competent performer of his own piano works? Judging from the evidence of the records above, I should say that he is more than just competent, for in most cases he presents a good case for his music and succeeds in establishing himself as a reliable pianist. True, the playing of Rachmaninoff is very different from that of Hindemith, but the one man spent his life as a concert pianist, while the other has been heard more often as a violist. Still, there is pleasure to be gained from the piano performances of either. One is more likely to hear a composer present a bad case for his music in public than on records, for the expense of recording usually keeps amateurish performances from being preserved for posterity. Too, what serious composer, spurred by the thought that future generations will have to judge his music by the merits of his own interpretation, will not make every effort to play his best? Not only will the music as such be judged, but if the music attains frequent performance in the future, details of phrasing, dynamics, and tempo will be settled by listening to the composer. What an aid to the present-day creative artist! A hundred years from now there should be fewer questions about the style of a Poulenc or a Bartok than about a Chopin or a Brahms. It will be possible to consult the composer's own performance of the particular piece in question, or if that work was not recorded, at least a discerning young pianist will be able

to gain stylistic ideas from the composer's recording of some other work.

Every well rounded record library should include some contemporary music and some of that music should bear the stamp of authenticity which the composer's performance has. While Rachmaninoff and Casins will appeal to some, others will want Piston and Krenek; yet the conservative element should not be given precedence over the more progressive. Art can only grow through conscious effort to appreciate the new in each field, and the phonograph offers the best means (with the aid of the printed score) of acquainting one's self with the new in music.

## Correspondence

To the Editor:

I didn't know until today that I had been missing your little - big publication. It happens that someone gets first crack at the mail and holds on to *The American Music Lover* for her very own, but today she is out and it came to my hands.

In brief, I want to say that I think it a very interesting publication and I can now understand its very high circulation. I was particularly interested in Lt. Schenberg's article, particularly since some of our artists, notably Yehudi Menuhin and Jeanette MacDonald, have passed on to us some of their findings while making camp appearances and these by no means jibe with the Lieutenant's.

Either by intent or coincidence, your piece on chamber music dovetailed exactly with our release of the *Archduke Trio* —and it was very pleasant to read.

Incidentally, talking about Lt. Schenberg's article, I wanted to mention what we thought was a curious phenomenon that took place at our plant down here in Camden. We have for the past year or more been holding morale rallies in Johnson Park, adjacent to the plant, and it is the custom to have as entertainers some of our Victor popular artists. Then, because it was a United Nations Day rally, we invited the late Emanuel Feuermann to play for the workers gathered at the

(Continued on page 83)





## A NOTE ON THE ART OF DELIUS

There is a piquant implication concerning the esthetic requirements of musical listeners during wartime in the assertion from a number of record dealers across country that interest in the music of Frederick Delius has increased considerably in the last year. There are those who claim that we are due for a romantic renaissance, and certainly it would seem that the romantic element in music finds a definite response in these times. Essentially, Delius was a romanticist, despite his superb craftsmanship and modern harmonic devices. Two elements in his music undoubtedly attract people in times like these: its rhapsodic beauty and its sense of detachment from the world of reality. For Delius the artist remains impersonal, like the chorus in Greek tragedy — as someone once said—which though sympathetic is nonetheless removed. The seemingly improvisatory character of his work and its tonal magnificence lends an immediate appeal to his music. It is doubtful that many listeners take the trouble to study the subtle patterns of his works; by and large his forms seem capricious and often they defy analysis, but—as one English writer, Norman Cameron, once pointed out in this connection — “form was made for music, not music for form.” Such modernists as Sibelius, Roy Harris and William Schuman disregard the laws

of classical form; their music often is difficult to analyze, yet it cannot be termed formless. Delius shaped an idiom for himself. He devised a polyphonic texture which, unlike that of some modernists, did not lose sight of the enduring qualities of all great music—heartfelt warmth and sentient beauty. Delius unquestionably worshipped at the shrine of beauty, but his poetic sentiment never degenerated into the weakness of romantic self-expression—the exploitation of personal sorrow, self-pity or tawdry sentiment.

Perhaps the romantic beauty and melancholy tenderness of Delius appeals most directly to youth. Some music lovers find that as time goes on their need for this type of music becomes less and less. This is not meant to imply that Delius does not own enduring qualities. But simply to bask in the luxuriance of his luscious orchestration invites early satiation; one must go farther with such a composer and seek to understand the pattern of each work. I have little use for those who contend that one work after another owns the same magnificence of sound but the same lack of definitive clarity in form. “Although the voice, the characteristic Delius voice,” says Ernest Newman, “may be the same, what it has to say is different in each work for ears that are trained to perceive the finer shades of musical

thought." I would not quarrel, however, with those who believe they have outgrown the music of Delius; discovering new values in music frequently leads a listener to believe he has outgrown others, and he unwittingly discards much that is fine and worthwhile. This act of sloughing off one's earliest admirations often helps inflate the ego of the listener; he has advanced farther into the glorious realm of music, he has become superior to those who are enjoying what once he too enjoyed but has chosen to forget. For the unimaginative listener the music of Delius may well be short-lived.

The cult of Delius, which owed its impetus to the late Philip Heseltine (who composed under the name of Peter Warlock), Bernard van Dieren and Cecil Gray, began to collect adherents around the early 'twenties, and reached its apex in 1930 when a six-day festival of Delius' music was presented in London with the then blind and paralyzed composer attending. At this time the record companies issued a number of recordings made by Sir Thomas Beecham and the late Geoffrey Toye. Later, in 1934, the Delius Society was formed and for several years albums of the composer's works were issued, all under the able direction of Sir Thomas.

Although I would not be inclined to refute the assertion that Sir Thomas is spiritually *en rapport* with the music of Delius and undeniably his chief sponsor in the concert hall, I wish at this time to pay tribute to Geoffrey Toye for the series of recordings that he made of Delius' music in 1929. It was with deep regret that I learned of Toye's death in June 1942 at London in his fifty-third year. I admired him keenly both as a musician and a man and well remember my conversations with him in Italy. No one, to my knowledge, has ever quite equalled Toye's performance of that beautiful English rhapsody *Brigg Fair*, not even the redoubtable Sir Thomas himself. This work, one of the great examples of the theme and variation form, is full of tranquil, sensitive beauty, and is, at the same time, music that is positive in character as well as mettlesome. Toye seems to have apprehended its proportions and

its poetic essence with rare acumen; moreover, in the earliest electrical recording Toye was better served than Sir Thomas. Later, in the Society sets, Sir Thomas received recording that did full justice to his expressive music-making. But for me there is a magic of temperamental affinity in Toye's performances of *Brigg Fair*, *The Walk to the Paradise Garden* and *On Hearing the First Cuckoo* that places these discs among my cherished favorites.

Delius is a composer who almost defies classification; for he does not fit into any of the recognized categories. He belonged to no group, to no national or other recognized school. As van Dieren has observed, "he naturally conceived a profound contempt for the dusty traditions." English by birth, he is considered a British musician; yet hearing a work like *Appalachia*—which owed its inspiration to Negro melodies and Floridian landscapes—one might claim him as an American. Again, in listening to his songs, where the influence of Grieg prevails, he might be termed a Scandinavian. But though he strived to escape from England and English influences, he could not conceal his English qualities. I remember the contention of a German musician I met in Europe that Delius belonged essentially to the German people. Such a work as the tone poem *Paris*, he would exclaim, was more Teutonic in expression than Gallic. I can understand what he meant, for truly the work has a solidity to it which does not belong to the French temperament; yet its impressionistic qualities suggest some Gallic influence. But despite Delius' Dutch and German ancestry, he was no more Teutonic than he was French. What confused the German musician of my acquaintance, I have always believed, was the fact that Delius studied music formally in Germany and it was there that his music was first acclaimed. These Germans love to assume superiority in such matters, and to prove the influence of German traditions in all great art. Does any German really admit the Englishness of Handel?

Ernest Newman has called Delius "an intellectual solitary," a man who "having

(Continued on page 82)



## RECORD NOTES AND

# REVIEWS

*It is the purpose of this department to review monthly all worthwhile recordings. If at any time we happen to omit a record in which the reader is particularly interested, we shall be glad to give our opinion of the recording on written request. Correspondents are requested to enclose self-addressed stamped envelopes.*

*We believe that record buyers would do well to order by title rather than by number such items as they may wish to purchase. Numbers are sometimes printed incorrectly in our sources.*

*All prices given are without tax.*

### Orchestra

DELIUS: *Paris—A Night Piece; Eventyr—Once Upon a Time; Koanga—Closing Scene; Hassan—Interlude and Serenade*; played by the London Philharmonic Symphony Orchestra, direction of Sir Thomas Beecham, and *Queen of My Heart and Love's Philosophy* (two songs); sung by Heddle Nash (tenor). Volume One of the Delius Society; Columbia set M or MM-305, seven discs, price \$7.50.

▲ My original review of this work appeared in the November 1937 issue. There is little that I would alter in it today. It still strikes me that *Paris*, though not one of Delius' most representative scores,

nevertheless remains one of the most easily comprehended of his large orchestral works and a good score for introduction to the composer's style. As one English critic has observed, "when it enters among other composers' works it demands the smallest amount of adjustment." To new listeners I suggest that they sandwich a hearing of *Paris* between some favorite scores of other composers.

Van Dieren contends that "the highlights of the modern full orchestra are made both clearer and softer in Delius's scores. The gravest sonorities are made mightier, more colorful and more transparent. Most wonderful of all, after he had in *Paris* and in *Sea Drift* shown us more blinding flashes of orchestral lighting, and a new depth in the contained growl of menacing thunder, a more imposing range of timbres than human ears had heard before, he could surprise and fascinate with an added poignancy of luscious concord in his brief sketches for a modest combination of instruments."

*Eventyr* is a fantasy or tone poem, written in 1921, twenty-two years after *Paris*. This score is more individualized; it was inspired by a collection of Norwegian folk-tales, depicting a phantom world peopled with hobgoblins, trolls, and other eerie creatures. The spirit of the work is far removed from that of Grieg's similar compositions; Delius conveys the impres-

sions of his imagination rather than the feeling of one participating in a drama. There is no program.

The scene from *Koanga* disproves the contention that Dvorak was the first European composer to recognize in the folk music of the Southern Negroes "a rich store of inspiration." Delius wrote this work as a result of his study of Negro music while in Florida in 1884. Both *Appalachia* and his opera *Koanga* incorporate the moods as well as the harmonies of Negro songs and improvisations Delius heard in Florida. The haunting, melancholy feeling noticeable in the *Epilogue* from *Koanga*, which Beecham selected for recording, is of Negro origin.

The music Delius wrote for Flecker's play *Hassan* is not among his most significant accomplishments, nor are the songs among Delius' best; they do not especially enhance Shelley's sentimental verses. Hedde Nash sings them expressively. The recording of these various works has been admirably realized; it is by no means "dated," as some would perhaps like us to believe, despite the fact that it employed microphone technique which today may be regarded as obsolete. Need I repeat that Sir Thomas proves his efficacy here as one of Delius' staunchest adherents?

—P. H. R.

**MENDELSSOHN:** *Symphony in A major, Opus 90 (Italian)*; played by the Philharmonic-Symphony Orchestra of New York, direction of Sir Thomas Beecham. Columbia set M or MM-538, four discs, price \$4.50.

▲ The Koussevitzky set of this work has long been regarded as an extraordinary achievement of orchestral virtuosity. It is, indeed, a magnificent reading, but, though a splendid recording, it is not from that aspect quite as perfect as one could have asked it to be. But the inevitability of Koussevitzky's rhythmic pulsations and the assured control of every phrase places his reading well in the forefront. Beecham is equally persuasive in his way. Unfortunately, he had to deal with an orchestra that was not so pliable and so completely responsive to his wishes as his own orchestra, the London Philharmonic. It was

rumored in the press that Sir Thomas was completely displeased with his Columbia recordings, and further that he was going to take definite measures to prevent their release. Later on, we learned that he settled his differences with Columbia.

There was much he could complain about in his versions of Tchaikovsky's *Capriccio Italien* and Sibelius' *Seventh Symphony*. Putting aside record surfaces for the moment, his chief complaints, in my estimation, would concern the submergence of detail in the recording. Sir Thomas has always been one to realize an equal distribution of subtlety and precision. And whereas the latter quality was apparent in those recordings, the former was by no means advantageously or faithfully realized. In the present set, one finds the detail more apparent; there are no submerged voices here. This recording, in my estimation, emerges as the finest one Sir Thomas achieved with the Philharmonic-Symphony Orchestra of New York.

Koussevitzky in the first and last movements plays with an almost unquenchable gusto; the fervor of the rhythmic life is amazing, the music is filled with exuberance. Beecham, on the other hand, brings to these movements a surety of rhythmic thrust, a more subtle sense of songfulness, and a quality of elation that is more earthy. To be sure, there is no reason to connect this music with the Italian people, for all its lightness and gaiety; there is no truly national mood outside of the *saltarello* of the finale. But what I'm getting at is that Beecham's *saltarello* might easily be danced by the Italian peasantry, while Koussevitzky's would require superhuman beings to do justice to his performance. From the standpoint of orchestral virtuosity, this movement is incredible; the technical mastery of the ensemble work evidences the superiority of the Boston Symphony. Beecham's *andante* shows his ability to realize poetic sensitivity, and the *scherzo* is also well played, but the pleasant sentimentalism of the horns is distributed by some rough tone; the Boston Symphony again shows its superiority in this latter movement.

Sir Thomas has a way, however, of mak-

ing his listeners forget other performances for the moment. For that reason, I find it regrettable that it was necessary to extend his performance onto four records, instead of three, as in the Koussevitzky set.

The surfaces of the records I heard were good, but not quite as smooth as I would have liked them to be.

—P. H. R.

MILHAUD: *Suite Provençale*; played by the St. Louis Symphony Orchestra, direction of Vladimir Golschmann. Victor set M or DM-951, two discs, price \$2.50.

▲ Milhaud has utilized here popular folk airs from Provence, his birthplace in Southern France. Several themes, he tells us, are from the works of André Camptra (1660-1744), a native of Aix-en-Provence, "who wrote ballets and operas as successfully as he did church music." This is hardly a case, however, of simply pouring old wine into new bottles, for Milhaud has altered the musical contours and pro-

vided a far more elaborate instrumental dress than these tunes could have possibly known in the 18th century. Unlike Respighi, who was content to score simply the old tunes he utilized in his *Antiche Danze ed Arie*, Milhaud inclines to inflate the old melodies through the more highly concentrated effects of the modern orchestra. One does not deny his individuality or his abilities as an orchestrator, but one may question his assumption that these essentially lyrical tunes are best delineated by an orchestration as modern as he provides. The effect is not unlike that of a group of peasants trumped up in rich fineries and frills which hinder the freedom of their movements.

There are eight movements to the suite; they are divided between dance-like sections and slow movements using melodies of considerable beauty. None of the material is tawdry, and there will probably be many who will be grateful to the composer for introducing these tunes to them. Golschmann performs the music with considerable zest, but to my way of thinking



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he over-drives the music in some of the quicker sections. There is a spaciousness to the recording which creates an illusion of realism, and the over-all sound of the instruments is good. If there is a diffuseness of contour on better machines at times, I think the blame can be laid at the door of the composer.

—P. H. R.

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### Chamber Music

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BEETHOVEN: *Quartet in F major, Opus 59, No. 1* (11 sides); and HAYDN: *Menuetto from Quartet in B flat major, Opus 103* (1 side); played by the Busch Quartet. Columbia set M or MM-543, six discs, price \$6.50.

▲ This set should have taken five discs, instead of six; there is ample evidence that the scherzo could have been achieved on two instead of three sides. In previous sets the work was got onto five discs (Roth, and Budapest) and even four (Coolidge). The last was lined far too closely (112 lines to the inch) for the good of the reproduction, but the spacing of the other two was equitable and the recording in the case of the Roths is satisfactory. I speak of this because of those who might think of saving a dollar here and there, and in so doing not acquire the best interpretation of the work.

In my estimation, this is one of the finest and most satisfying performances the Busch Quartet has given on records. There is little evidence of the pedantry noted in the ensemble's performances of the later quartets. From the opening bars one is aware of a healthy objectivism which leads one to believe that this quartet is a great favorite of the Buschs. Technically, the players are at their best; there is an admirable assurance in the control of every phrase, an admirable executive precision and interchange of melodic patterns. The reproduction, although clear, tends to coarsen the natural sound of the ensemble; which lends color to the belief that the hall in which Columbia has recorded its string ensembles of late is not the best place for the projection of chamber music. There was more warmth and

richness of tone in the Busch's playing in the more intimately recorded sets the Quartet made for H.M.V.

This remains, however, in my estimation, the best projection of the *F major Quartet* on records. The early Budapest set was not, of course, by the present ensemble of that name; hence it was never highly regarded. The Roth set has always been considered the best. The Coolidge performance was technically proficient but thin in sound and completely lacking in warmth. The dramatic breadth of the opening movement and the expressive strength of the development is here splendidly achieved. The great tonal climax of the movement, where all the instruments ascend in their full strength, would have been most thrilling had the tonal quality been more persuasive. The reproduction tends to be astringent. This character of the recording, however, is advantageous to the Scherzo, which is crisply played with masterful executive precision, although the tone of Mr. Busch's violin is frequently too attenuated. But the performance here is superior in every way to that of the Roths. The latter bring more mellowness to the music but there is not the alertness of feeling which one feels the composer intended and which the Buschs have apprehended. The slow movement is treated perhaps a little too austere, yet its depth of meaning is established in the sustained intensity of the performance. The vigorous well-being of the finale, based on a Russian theme, is immediately established and carried forward with fine technical assurance, although there is some confusion in ensemble in the rougher passages of the movement.

To return to the Roth set, this has always been one of the original Roth Quartet's best performances on records. Throughout the work, the older ensemble plays with admirable technical proficiency and warmth of tone, but the performance was by no means as sturdy and meaningful as the present one, by the Busch Quartet is. The listener's choice will perhaps be guided by his tastes in reproduced sound; some like the more sturdily recorded sound of the Budapest and Busch ensembles in

their Columbia recordings, and others do not.

The *F major Quartet* is the most broadly conceived of the Opus 59 set. It is a work in which Beethoven showed that he could be both graceful and sturdy; as Schaffler says, "a lightly wielded but overpowering force streams from almost every bar of it." The quartet was begun the day after Beethoven's brother Karl married the unconventional Johanna Reiss. The composer was terribly upset and saddened by the marriage. It is a mistake, however, to regard the pathos of the slow movement as an expression of his sorrow; one suspects with Schaffler that the composer started the quartet "as a means of escape from his chagrin." Music, to a man of Beethoven's genius, was a definite means of release from mundane problems. One could speculate endlessly on the reason for the pathos found in the slow movement. With the true artist, these things are not necessarily associated with outside influences; who knows what emotional disturbance in life plants the seed of artistic expression in the artist's subconscious? There is so much healthy objectivism in this work that one does not feel inclined to wonder about hidden implications in any part of it; it hinders our enjoyment of the music. The *Menuetto* by Haydn is from his last quartet, an unfinished opus. It is a well chosen encore, to which the players do justice.—P. H. R.

SCHUBERT: *Sonatina in D major, Opus 137, No. 1*; and SCHUBERT (arr. Friedberg): *Rondo from Piano Sonata in D major, Opus 53*; played by Joseph Szigeti (violin) and André Foldes (piano). Columbia set X or MX-238, two discs, price \$2.50.

▲ A friend of Szigeti's said to me recently, "The violinist tells me that this is one of those rare phenomena—a masterpiece that is *easy* to play! This particular work is one of the pieces that everybody dares tackle." The remark reminded me that the appellation "sonatina" has given a great many the idea that this work was intended for beginners and amateurs only. Schubert called it a "sonata"

when he wrote it in 1816, but Diabelli, when he published it with its companion in A minor in 1836, attached the designation of "sonatina," probably with an eye to sales. The work is one of those little gems that too many are apt to pass up in a worthy performance just because amateurs do tackle it. I always thank heaven that I've stayed clear of conservatories and studios where I would be subjected to the performance of such works by ambitious but yet not fully matured players. Szigeti's performance is a joy to hear; the music may be easy to perform, but not as Szigeti renders it. There is subtlety of tonal shading and a fine feeling for the songful character of the thematic material; especially in the first movement, where the composer handles the theme in imitation, Szigeti and his worthy accompanist evidence the maturity of their art. How much Szigeti and Foldes get out of the attractive finale can be noticed immediately in comparing their performance with the one given by Renardy and Robert in the earlier Columbia album X-116. The impetuosity of youth leads Renardy to be rather superficial in his playing, yet his tone is most persuasive. But the purity of Szigeti's tone and his poise remain an unalloyed pleasure. Even though it may not be agreed that the encore here from the *Piano Sonata in D major* is fitting in an arrangement for violin and piano, few will deny that Szigeti plays it charmingly.

The reproduction is tonally good, but there was some slight needle chatter which may or may not clear up with subsequent playings. The surfaces were seemingly smooth, but the slightly annoying effect in the recording might be caused by grooves that need cleaning out. I should be inclined to use a chromium needle for the first two or three playings. While on the subject of surfaces, I wish to say that in my opinion these have shown a tendency towards improvement of late.

—P. H. R.

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## Voice

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**GERSHWIN:** *Porgy and Bess—Summertime*; sung by Lily Pons (soprano) with André Kostelanetz and his Orchestra, and **BRAHMS:** *Waltz in A major*; played by Kostelanetz and his Orchestra. Columbia disc 71491, price \$1.00.

▲ No one who heard Anne Brown's Bess in the original production of *Porgy and Bess* could forget her singing of this lullaby. Her Decca recording remains unchallenged by either Helen Jepson's version or this one by Miss Pons. Miss Pons sings very well indeed, but her diction is by no means sufficiently distinct or precise. The lightness of tone she employs throughout gives one the impression that the song lies even higher than it does. There is not enough of the earthy quality of the Negro here.

Kostelanetz' performance of the ubiquitous *Waltz in A major*, from Brahms' Opus 39, is rather jerky; he gets too much suggestion of syncopation. This waltz, as much as any in the group, requires a smooth legato to do it justice.

The record will probably appeal to many; perhaps some will regard it as a tender souvenir of wife and husband. One suspects that in ordinary times Miss Pons' contribution would have found a different companion; Gershwin and Brahms are, to say the least, strange bedfellows. The reproduction is satisfactory, and the surfaces we heard were good. —P. G.

**GLUCK:** *Alceste—Divinités du Styx*; and **MEYERBEER:** *Le Prophète—Ah! mon fils*; sung by Risé Stevens (mezzo-soprano) with orchestra conducted by Erich Leinsdorf. Columbia disc 71486, price \$1.00.

▲ Miss Stevens' singing here is smooth and poised; she handles both arias like a veteran. In the concert hall, there is every reason to believe that her voice and style would be loudly applauded. In the opera house, it is a moot question whether she would tellingly project either character. Both of these airs are in the grand manner; the first is written for a dramatic

soprano, the second for a contralto. Now the timbres of a mezzo-soprano and a contralto are quite different; the essential difference remains in the more homogeneous quality of the contralto, since the mezzo partakes of both the contralto and the soprano voice; thus her lowest notes often own a richness of quality which her upper ones do not share. Oné is conscious of this fact in Miss Stevens' singing. Fidé's aria from *Le Prophète* voices her gratitude for her son's filial loyalty—he sacrifices his sweetheart to save his mother's life; it is an aria of deep pathos. There is more emotional intensity in this scene than Miss Stevens conveys, as the recordings of Matzenauer and Onegin will bear out.

Alceste's aria, in which she evokes the gods of the lower world to assist her in her sacrifice, is often sung in a lower key; Miss Stevens sings it here in a key a whole tone lower than the original. And Suzanne Balguerie in her recording (Decca-Polydor LY6065) voices it a half-tone below the original. There is more poise and smoothness in Miss Stevens' singing than in Miss Traubel's, but the latter is far more dramatically exciting. Neither singer achieves

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the stylistic effects of Miss Balguérie, who in my estimation is one of the finest Gluck singers of our time. As regards the orchestra, too, the French soprano fares better than the two American singers. Leinsdorf's accompaniments lack precision and contour. Tonally, the orchestra is realistic, and there is a fine quality of spaciousness in the recording. The surfaces on my disc were good. —P. H. R.

**MOULIN ROUGE**, French Music Hall Hits by Rudi Revil (Season 1939-1940); sung by Charles Rolland (baritone) with his Montmartrois. Bost Record Set BA-7, three 10-inch discs, price \$

▲ The title of this album, say the sponsors, is the symbol of French music halls, of which Moulin Rouge (Red Mill) is the "Queen." On its stage songs of this type have been successfully introduced. Rudi Revil is one of France's youngest successful popular composers, and the six songs in this set were among the biggest hits in France during 1939-40. Here they are recorded in the authentic French style known as "musette" in which the accordion plays "first fiddle." The singer has the right touch or feeling for them all, and he has perfect diction, which makes the song that much more enjoyable.

Rudi Revil has a *penchant* for the waltz; most of the songs are in that rhythm. Like the Viennese the French have an individual feeling for three-quarter time, and this is evidenced here; there is a certain gaiety and *insouciance* in all of the songs, which makes them immediately appealing. The titles are: *En l'air, On ouvre demain* (disc 5014); *Les moules marinières, Il pleurait* (disc 5015); *La chanson du Robinet, Prenez le temps d'aimer* (disc 5016). The songs are both droll and gay. The first pictures an amusement park; the second describes the opening of a roadhouse ballroom. *Les moules marinières* pays tribute to a popular French dish—it asks "Do you like steamed mussels with a garlic and butter sauce on them?" *Il pleurait* is a nonsense tune about a sad individual whose mother had been peeling onions on the day he was born. The fifth song is about a man who imbibes too

much and falls asleep in his bathtub, and the last bids you enjoy life to the full and take time out for laughter, song and romance.

Of the several sets of popular French songs that have appeared in the past two years, this is certainly one of the best.

—P. G.

## THE ART OF DELIUS

(Continued from page 74)

always been economically independent" was able "to indulge himself in the luxury of writing just what he wants to write for the pure pleasure of writing it." Tovey has termed him a musician's musician, "whose works are too delicate and restrained in character to be likely ever to secure wide general favor." Tovey underestimated the musical listener and the power of the gramophone. Deems Taylor calls him "a cosmopolitan in music." Cecil Gray links him with the French romanticists—Flaubert, Gauguin, Verlaine, and Baudelaire. Delius' music, he says, "be longs essentially to the same phase of romanticism. They are all alike possessed by the nostalgia of the infinite and unappeasable longing for an impossible bliss." Van Dieren has said that "Shelley, Wordsworth, and Keats could not call forth the magic of the English landscape and the fullness of English life with greater certitude than Delius' music does." Heseltine comes nearer to classifying him than anyone: "As Beethoven is the morning and Wagner the high noon, so Delius is the sunset of that great period of music which is called Romantic. . . . The art of Delius belongs to the evening of a great period. It has its roots upon the descending arc of life; it is cadent but not decadent."

At the close of his book on Delius, Heseltine says the message of Delius' music "is one of ultimate assurance and peace. It is full of a great *kindliness* which makes us feel akin to all things living and gives us an almost conscious sense of our part in the great rhythm of the universe." Is this perhaps the feeling that the music gives to listeners in times like this? Are people suddenly aware of the



kindliness of his musical messages? Or is it but the wish to escape reality that has caused so many lately to seek out his music on records? It is undoubtedly the renewed interest in Delius' music that has caused Columbia to revive the first Society Set, issued in the early part of 1935 in England and in this country in November 1937. A review of this re-issue will be found elsewhere. —P. H. R.

### Correspondence

(Continued from page 72)

rally. Here was a highbrow cellist, and naturally we were all on edge wondering what reception he would get from the overalled audience. Well, without exaggeration, it was just about the best any artist has ever received down here. Later, we had Igor Gorin and Richard Crooks perform at rallies and they too were given tremendous receptions.

One other item in this connection—recently the *United Auto Worker*, official publication of the United Automobile Workers Union, inaugurated a record review column and the editor informs me that it has become a very popular feature and draws quite a bit of reader mail.

Cordially,

Harold Desfor,  
Press Department.  
RCA Victor

October 27, 1943

\* \* \*

To the Editor:

May I offer my most sincere congratulations and thanks for your superb article on existing and possible recordings of *Pelléas* and the lists of new European recordings, for which we have to thank the alertness and diligence of Pvt. Goldstein. It is a joy to see that the leading gramophone publication of America refuses to succumb to the temptation of damning music of German origin or (even more tempting) recordings of Nazi origin. Music is something that is invulnerable to politics (one of the few things left in this war-time world with that happy faculty), despite the efforts of Shostakovich. Let's keep it that way.

November, 1943

The knowledge of a new recording of the Debussy masterpiece is certainly provocative, but let's beat the Nazis to the punch, and give every bit of support possible to the anticipated venture with Maggie Teyte. An artist of her taste could not possibly be connected with an artistic production that is not of the highest order, and I think that every gramophile can be assured of an issue of the highest order. My own personal "dream recording" of this work also involved Charles Panzera—where is he now?

The French HMV, Columbia, and Pathé lists were of greatest interest, and certainly gave many of us a great deal to look forward to when the Nazi blight is removed from the world. The Telefunken list revealed the corresponding French numbers of the recordings already listed in the *Gramophone Shop Encyclopedia*, but nothing of new recordings. I wonder if that company is still recording? The only new things that I have heard of were new recordings of the *Siblius First and Second Symphonies* in Stockholm.

However, there have been some recordings recently issued in Nazi Germany, which, believe it or not, I have been able to hear. Of works mentioned in the Telefunken list, there is the Schubert *B flat Symphony* (No. 5), played by the Städtische Orchestra of Berlin, conducted by Fritz Zaun. I do not know how this compares with the Von Benda recording, but despite its beautiful and broad conception and superb recording, it cannot come up to the clarity and freshness of Beecham's. Oh yes, it is contained on Columbia LWX 360/2. Another new one is of Liszt's *Les Préludes* by the Berlin Philharmonic Orchestra, conducted by Hans Knappertsbusch, familiar to us through his old Parlophone recordings. But here again, owners of the beautiful Weingartner set will not have to think of post-war replacement, and, too, there is a slightly excessive hall echo in the newer recordings. By the way, I might mention that the clarity and roundness of recording is most amazing and delicate in all of these recordings. The numbers of the Liszt are Electrola (HMV) DB 5691/2.

But far and above the other two re-

cordings in interest is an unbelievably beautiful and definitive recording of the *D major Piano Concerto* of Mozart (K. 537), nick-named "The Coronation." This is done on Electrola DB 5674/7 by Wilhelm Bachaus, with the Städtische Orchestra of Berlin, again (but this time for a rival company!) conducted by Fritz Zaun. Here is a majesty and breadth, the like of which I have never heard before in this concerto. My respect and gratitude for the artistry of Mme. Landowska is limitless, but she never did seem quite as much at home with the piano. In the new recording, there is none of that hard tone, and a finish to the phrasing and pedalling that she could not seem to acquire. The recording (taking eight sides to Landowska's seven) and balance are superb. Here is yet another reason to add to the infinite list of reasons for the quick ending of the war and another recording to add to that seemingly infinite list of "musts."

With my congratulations and best wishes for continued success, I remain

Most sincerely yours,

Lt. Lansing B. Bailey, Jr.

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Statement of the Ownership, Management, Circulation, etc., required by the Acts of Congress of August 24, 1912, and March 3, 1933, of THE AMERICAN MUSIC LOVER, published monthly at New York, N. Y. for Oct. 1, 1943. State of New York, County of New York: Before me, a Notary Public in and for the State and county aforesaid, personally appeared Peter Hugh Reed, who, having been duly sworn according to law, deposes and says that he is the editor and publisher of THE AMERICAN MUSIC LOVER, and that the following is, to the best of his knowledge and belief, a true statement of the ownership, management, etc., of the aforesaid publication for the date shown in the above caption, required by the Act of August 24, 1912, as amended by the Act of March 3, 1933, embodied in section 537, Postal Laws and Regulations, to wit: 1. That the names and addresses of the publisher, editor, managing editor and business managers are: Publisher: Peter Hugh Reed, 115 Reed Ave., Pelham Manor, N. Y. Editor: Peter Hugh Reed, 115 Reed Ave., Pelham Manor, N. Y. Managing Editor: Paul Girard, 115 Reed Ave., Pelham Manor, N. Y. Business Manager: Walter C. Elly, in Service. — 2. That the owner is THE AMERICAN MUSIC LOVER (Peter Hugh Reed, sole owner) 115 Reed Ave., Pelham Manor, N. Y. 3. That the known bondholders,

## GRIEG'S SONGS

(Continued from page 62)

this song with tonal beauty, but with little or no contrast and she fails to achieve the requisite climax. Grieg wished the words "Ja, da, da sangst du" to be sung *sempre fortissimo*, the succeeding phrases built up if possible with a crescendo. Melchior obtains a climax in his recording (Victor 2007), but he hurries the song, and he too does not achieve sufficient contrast. In reviewing Melchior's record, Mr. Miller commended him on using the original Norwegian text, since "the song should never be sung in the rather lame German translation." Why Flagstad uses the German text is incomprehensible. Only one singer ever sang this song on records, in the original Norwegian, realizing fully its varied moods and the crescendo and climax in the way Grieg desired; this was the Scottish tenor Joseph Hislop (H.M.V. disc DA890). This record has been withdrawn from the catalogue, I believe, but it is to be hoped that it will be restored after the war.

*Verser for an Album, Op. 25, No. 3*, is a romantic song of a melancholy nature, which Miss Desmond does justice to. Sandwiched in between *The Swan* and *With a Waterlily*, it does not own the individuality or striking qualities of its sisters; it is not often heard in public.

(To be continued)

mortgagees, and other security holders owning or holding 1 percent or more of total amount of bonds, mortgages, or other securities are: None. 4. That the two paragraphs next above, giving the names of the owners, stockholders, and security holders, if any, contain not only the list of stockholders and security holders as they appear upon the books of the company but also, in cases where the stockholder or security holder appears upon the books of the company as trustee or in any other fiduciary relation, the name of the person or corporation for whom such trustee is acting, is given, also that the said two paragraphs contain statements embracing affiant's full knowledge and belief as to the circumstances and conditions under which stockholders and security holders who do not appear upon the books of the company as trustees, hold stock and securities in a capacity other than that of a bonfide owner; and this affiant has no reason to believe that any other person, association, or corporation has any interest direct or indirect in the said stock, bonds, or other securities than as so stated by him. (Signature of Publisher.) Peter Hugh Reed.

Sworn to and subscribed before me this 5th day of October, 1943. [Seal.] Anthony F. Larke. (My commission expires March 30, 1945).

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